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IN ILLUSTRATION OF  
Mr. THELWALL'S  
LECTURES  
ON THE  
SCIENCE AND PRACTICE  
OF  
ELOCUTION.

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Printed, under the superintendence of the Lecturer, with particular regard to punctuation, and such distributions, of pause and paragraph, as are calculated to assist the student, and facilitate the just delivery of the respective passages.

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## ADVERTISEMENT.

**T**HE Outlines of the respective Courses, and of individual Lectures (some of which are always bound up with the Selections, when collected into the form of a volume) will give the casual reader some idea of the general plan of the undertaking for the illustration of which the ensuing articles have been selected. By these it will appear, that, in the present arrangement, each Lecture, generally speaking, consists of three distinct parts---**THE PRELIMINARY ORATION**, or specimen of spontaneous Elocution---usually devoted to such topics as are calculated to rouse attention to the general subject---**THE DIDACTIC DISCOURSE**, or Treatise on some given portion of the Rules of Art---and **THE ILLUSTRATIONS**; consisting of Readings and Recitals,---principally from the most approved Authors; but interspersed with original articles, and accompanied with Strictures, literary and critical, on the various styles of composition, and comparative excellences of the respective writers.

With respect to the **ORATIONS**---permanent outlines are scarcely desirable: for altho, in point of miscellaneous entertainment, these exordiums have been generally regarded as the most interesting portions of the Lectures, the subject matter can scarcely be considered as an essential part of the regular plan of instruction: and, their principal merit consisting in their spontaneity, absolute permanence, even of arrangement and distribution, would be, in some degree, inconsistent with the very object they have in view.

Not so with the Didactic Portions. As a detached publication, the object of the Volume would be considerably promoted, could it be accompanied with a complete and well-methodised outline of the whole of the Scientific matter. But the plan is yet in its infancy. The experiment has, hitherto, been tried upon too contracted a scale; and neither time nor space have been permitted for its due expansion. In short the Lectures may be yet considered as only in rehearsal. The full exhibition of the plan must necessarily be reserved for neighbourhoods of more extensive population than the generality of those to which the earlier attempts have been confined.

To speak more correctly, this first excursion of the Lecturer, is to be considered as a mere progress of itinerant study; during which, while he has aspired to little more than to dispense rational amusement, and awaken attention to the subject of his inquiries, his ideas have been gradually expanding, information has been accumulating, speculation has been corrected by practice, and the first rapid conceptions of the mind have, in some degree, been matured and digested. Still, however, the project is in a state of progression: fresh criticisms from intelligent characters, to whose acquaintance these Lectures are, occasionally, an introduction, are perpetually producing new lights: and new arrangements, in the distribution of the original matter, are the inevitable consequences of increased experience and solicitous reflection.

All therefore that can, at present, be done, is to announce, in general terms, the object of these Lectures; which is---the cultivation, in its most extensive sense, of the Oral Language of our Country; and of every grace and every accomplishment by which the energy and harmony of that language can be improved, or its impressions can be heightened and enforced---whether in Reading, or in Recital;---in the more sprightly, but important, display of Conversational Accomplishment,---or in the public exertions of Forensic and Senatorial Oratory. For further information, the reader must be referred to those imperfect and hasty sketches---the outline advertisements of the respective Lectures.

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\* \* The Lectures have been delivered at the following places, in the order in which they are set down, in shorter or longer courses, according to the respective population; or as the nature of other engagements might permit---Sheffield---Leeds---York---Hull---Barton upon Humber---Beverly---Howden---Ripon---Darlington---Stockton upon Tees---Sunderland---Newcastle upon Tyne---S. Shields---N. Shields---Alnwick---Knaresborough---Harrowgate---Wakefield---Sheffield (a second time)---Rotherham.

What impressions they have left behind them, it is trusted to the Tongue of common Rumour to report---the more especially, as, tho Envy and Malice will occasionally mingle their gratuitous clamour with the hard-earned plaudit of every useful effort,---with respect to the Lecturer's present object of pursuit, there can be no set of persons who have the least shadow of INTEREST in prompting to general misrepresentation.



GENERAL PLAN AND OUTLINE  
OF  
MR. THELWALL'S  
*Course of Lectures,*  
ON THE  
SCIENCE AND PRACTICE  
*of*  
ELOCUTION.

Delivered, and about to be delivered, in the principal  
Cities and Towns of England, Scotland, &c.

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THE nature and object of the present undertaking is, by this time, pretty generally understood : or if, in some neighbourhoods, it should still require explanation, it is presumed that the present Outline will speak sufficiently for itself: that it will be scarcely necessary to observe that, in the Course of these Lectures, no topic is ever permitted to intrude that, in the smallest degree, can either flatter, or offend, the prejudices, or the opinions, of any description of persons whatever. The object is ENGLISH ELOCUTION—and that *alone*.

THE subject, therefore, to be illustrated, being of equal importance to ALL PERSONS in the more educated circles of Society, the Lecturer throws himself, without other pretensions, upon the discernment and liberality of an enlightened public. Exclusively devoted, during the last six Years, to the cultivation of Polite Literature, and to the Improvement of his Native Language, in particular, he solicits approbation upon no other basis than the utility of the Science he professes:—and, while endeavouring to awaken attention to an essential, tho neglected accomplishment (to which the Nations of Antiquity were indebted for so large a portion of their Intellectual Glory) he relies, with confidence, on the growing attachment of the Community to the cultivation of every useful Science, for that candid and impartial patronage, without which, Science can never be expanded, or the arts of civilization improved. Such, alone, are his views and his pretensions, and upon these he has not, hitherto, relied in vain. The success with which his efforts have been fostered in all the principal neighbourhoods of an extensive tract of Country, from Worcester and Birmingham to the Tweed, emboldens him to give more general circulation to the extended outline of his plan; and to announce his intention of visiting, in his present character, all the more populous Towns of the Nation.

December 1802.

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*J. Belcher, Printer, Bull Ring, Birmingham.*

# GENERAL OUTLINE, &c.

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## PROBATIONARY LECTURE.

**PART I. PRELIMINARY ORATION.** *On the importance of Elocution in a Moral, and Intellectual point of view.* The faculty of Discourse the sole discriminating attribute of Man. Reason defined—vague application—Silent induction not peculiar to the human race—proofs from Natural History—the Elephant—the Oyster. Race of inferior animals incapable of progressive improvement—From discourse alone Transmission, Improvability, Science, Virtue—vindication of the moral dignity of Man. Importance of cultivating the faculty of discourse—Condition of the Hottentots, &c. Comparative advantages of *written* and *vocal* discourse—Imperfections of verbal language—Necessity of Oral instruction—example—excitement—emulation.

**PART II. DIDACTIC DISCOURSE.** General object of the Lectures—Oral Eloquence, or vocal intercourse of minds in all its varieties—Reading, Recital, Spontaneous Delivery—Conversational Elocution, Narrative, Didactic, Argumentative, Deliberative, Declamatory, Eimpassioned. Rules, and Requisites. Rhetorical Graces and Accomplishments. Definitions—Eloquence—Oratory—Elocution. Correct, and impressive Elocution attainable by all.

**PART III. ILLUSTRATIONS.** Readings and Recitals, with strictures, literary and critical, on the respective authors, and various styles of composition.

**HISTORICAL NARRATIVE**—*Edwin of Northumbria*—HUME.

**ORATORICAL NARRATION**—*Massacre of Bangor*—ORIGINAL.

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## COURSE OF TWELVE LECTURES.

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### LECTURE THE FIRST.

**PART I. DIDACTIC DISCOURSE.** *On the Structure, and Offices of the Organs of Speech.* General Division—Vocal Organs (defined)—Enunciative Organs (defined). Origin, and propagation of sounds—of Vocal sounds, in particular. Structure, and Offices of the Vocal Organs—The Lungs—power, more from management than conformation (living instances) mal-conformation remedied by exercise—The Glottis, or Windpipe—fanciful hypothesis of Brydone—The Larynx—valves, and vibratory cords—their powers improvable by attentive cultivation—The Roof—the Nostrils—cellular and hollow bones in the neighborhood of the Larynx, &c.—Universal importance of Physiological Science—Connection with the subject of these Lectures.

**PART II. ILLUSTRATIONS.** Readings and Recitals, exhibiting the application of the expressive powers of the Voice to various species of Elocution; with criticisms, &c.

**PART III. SPONTANEOUS DELIVERY.** *Oration, on the Importance of Elocution in a National point of view; as illustrated in the Examples of Antiquity.* Attention of the Ancients to this department of Education.—Sciences connected with Elocution—Influence on the faculties of youth—Herodotus and Thucydides—Constellation of talents in petty states of Greece—Intellectual glory of Athens—Unwieldy impotence of Persia. Power, and aggrandizement of Rome—Oratory an early engine of her power—influence in the Forum—in the Field—in the Degenerate times of the Empire—Claudius the Restorer, &c. Conclusion.

## LECTURE II.

**PART I. DIDACTIC DISCOURSE.** *On the Structure and Offices of the Enunciative Organs.* Of the Tongue—Structure—offices—imputed defects. Back part of the Roof, or Palate—functions—Rough part of the Gums—Teeth—importance—Lips—the principal anatomical advantage to which man is indebted for the power of enunciative sound—universality of their use—demonstrations—importance of their due management—to taste and expressive distinctness—to exterior beauty—All habits that degrade the Elocution deform the Features also. Illustration of the philosophical principle of the identity of fitness and beauty. Elocution of the Fair Sex.

**PART II. ILLUSTRATIONS.** Readings and Recitals, exhibiting the different degrees of attention to the management of the Enunciative Organs, required by different species of elocution.

**PART III. ORATORICAL DISSERTATION.** *An Enquiry into the causes that have retarded the cultivation of Oral Eloquence, in modern times; and in this nation, in particular.* Fall of the Roman Empire—Desolation of Science and Literature—Age of Barbarism and the Sword. Restoration of Arts and Literature, in the fifteenth Century—Why Elocution, and genuine Oratory, not, at the same time, restored?—Monastic Institutions—vindicated from indiscriminate censure—advantages, in an intellectual and literary point of view—disadvantages—recluse, and unsocial spirit of the Literati—Art of Printing—substitution of Graphic, for Oral Instruction. Subordinate causes—Exclusive application to dead Languages—Metaphysical subtilties—Theological Disputation—immeasurable distance between wrangling Tenacity, and genuine Eloquence. Propensity of the English to Disputation, one of the causes that retard the cultivation of genuine Oratory. Exhortation to social science, as conducive, alike, to the energies of Genius, and to moral dignity of character.

## LECTURE III.

**PART I. PRELIMINARY DISSERTATION.** *On the use, and abuse of the term Nature; and the evanescent distinction between the physical, and acquired powers of Man.* Importance of Etymology—mischiefs from vague application, and desultory use of words.

Of the term Nature, as applied to defects, and perfections of delivery. Definitions, etymological, and derivative—Applications—Natural powers capable of expansion by culture—*Improvability* a part of the *nature* of Man—equally applicable to physical, as to intellectual powers—education of the Organs of Sense—Infancy—Savage of Aveyron—Concentration of sensorial power to particular organs, objects, &c. by peculiar habits—Instances. Ineptitude of organs—more from neglect, and mismanagement, than mal-conformation. Reciprocal action, and re-action, of organic, and intellectual powers.

PART II. DIDACTIC DISCOURSE. *On natural, and habitual impediments; and their remedies.* Natural defects—Teeth—deficiencies and disarrangements—whether inevitable, or adventitious—remedied by mechanic genius—Lips—the Hair lip—operation—Scissure of the palate; rare, but formidable. Habitual Impediments—The Tongue—Lisping—how produced—how remedied—Speaking thick—remedy—anecdote—Stammering—two-fold—causes—(admonition to parents and tutors)—surmountable by persevering attention—Instances—from record—from personal observation. Comparative non-importance of early disadvantages—Lord Ashburton—Demosthenes.

PART III. READINGS AND RECITALS, chiefly illustrative of the species of elocution best calculated for subduing the respective impediments.

## LECTURE IV.

PART I. DIDACTIC DISCOURSE. *On the Management of the Voice.* Power, or Force—contradistinguished from loudness—how produced—Compass, or Variety—how cultivated—Pitch, or Key—importance—difficulties—measurement of the Eye—sympathy of the sensitive, and expressive organs. Tone, or simple Harmony—importance to first impression—Contrast of late Lord Ashburton and a living instance—Examples of flexibility—coarseness, or discordancy of Tone, an argument of vulgar association—Anecdote. Modulation, or Variety of Tone—monotony not a defect of organization, but of early ill-habit—how remedied—superior facility of the fair sex—causes, physical, and moral—Similitude between Musical, and Elocutionary expression.

PART II. ILLUSTRATIONS. Readings and Recitals, exhibiting the connection between certain characteristic tones, and the different expressions of sentiment and passion to which they may be applied.

PART III. SPONTANEOUS ELOCUTION. *Oration, on the duties and interests of Individuals, in the more Elevated Classes of Society, with respect to the cultivation of this Science.* Duties—the Glory of States dependant on intellectual cultivation. Interests of individuals. Condition of the higher classes in countries where this talent is precluded—Antient, and modern Greece. Importance to the pursuits of aspiring genius—to the Commander of Armies—to the functions and honours of Civil Authority—to the Magistrate. Exhortation to early attention to the Studies, and exercises connected with this accomplishment—Opportunities—from the nature of our institutions—from the manly energy of the British Character—from the strength and copiousness of the English language.

## LECTURE V.

**PART I. DIDACTIC DISCOURSE.** *Of Verbal delivery; or management of the Enunciative Organs.* Indispensable requisites—Distinctness—mumbling—thickness—cluttering—mouthing—drawing—how produced, and corrected—Articulation—erroneous definition of Dr. Johnson—of Mr. T. Sheridan—consequences—demonstrations, and anecdotes—hesitation—interruption—formality—Enunciation—general definition—particular definition. Application of the whole to the principles of just delivery.

**PART II. ILLUSTRATIONS** of various species of Elocution, and the importance of Enunciative execution in all; with criticisms on the respective Authors.

**PART III. ORATORICAL DISSERTATION.** *On the importance of Elocutionary Education.* Continental efforts—the Medici. Age of Louis XIV. Academies. Eulogies. The French Language not favourable either to poetry or genuine Oratory. Neglect, and tardy progress in England—Hume's Essay.—lord Mansfield, and lord Chatham—Brief sketch of the merits, and defects of subsequent Orators—Elocutionary graces and accomplishments confined to One Individual. Causes of this deficiency—Erroneous system of education—remains of Monasticism in public seminaries—ill effects of secluding young men of fortune from eligible female society—want of proper professors of English Elocution—Inferior seminaries—incompetency of tutors—inadequate rewards—Cultivation of English Elocution exclusively resigned to Students of Scotland and Ireland—literary industry of the former—lively energies of the latter—English Elocution should be cultivated by English organs—Capabilities of our Language—Exhortation to emulate the Elocutionary glories of Athens and Rome.

## LECTURE VI.

**PART I. DIDACTIC DISCOURSE.** *On the Critical Graces, and higher accomplishments of Enunciation.* Implication, or vocal combination of words—attention of French Tutors—neglect of ours—pedantic criticisms on mono-syllabic verses, &c. illustrations, from Dryden, &c.—Melody of Speech—Steel's Profodia Rationalis—Time—general errors—Characteristic Time—laws of transition—discord, and harshness from neglect of these—Continuous harmony—simile—illustration from Denham. Unity of the laws of Elocution and Music. Vindication of the beauty and harmony of the English language from the aspersions of pedantic ignorance.

**PART II. ORATORICAL DISSERTATION.** *On the collateral advantages of Elocution; and the consequent importance of that Accomplishment to all persons entrusted with the education of youth.* Tendency to awaken the intellectual faculties—to confirm the impressions of scientific, and moral instruction—of enlisting the imagination in the cause of wisdom and virtue—Music, and Gymnastic exercises. Animated Elocution conducive to grace and dignity of deportment—to health (Dr. Armstrong) to conversational attraction. Importance of this—as an introduction to eligible society—to the favour of the Fair—to patronage and promotion—living, and recent instances. Duty of professed Tutors—Tribute of affection to a rational Instructor.

**PART III. ILLUSTRATIONS.** Readings and recitals, dis-

playing various characteristics of preceptive, and moral elocution—with criticisms, &c.

## LECTURE VII.

**PART I. DIDACTIC DISCOURSE.** *Of Pronunciation.* Difficulties—Rules—few, incongruous, and ill-defined—Usage—arbitrary, and discordant—the Multitude—the Court—the Town—the Learned professions—the Literati—the Stage—the Senate. Elements, and principles—Precision—Expressiveness—Grace, or Harmony—Analogy, and Orthography—Vindication of the Maxim of Dr. Johnson. Project of Mr. Elphinstone—impracticability—dissonance—Imperfections of our Alphabet. Pronouncing Dictionaries. Prevalent defects—Provincialisms—Northumbrian Burr—Omission of the Aspirate—how remedied—Vulgarisms—Barbarisms—illustrations of each.

**PART II. CRITICAL EXAMINATION OF THE ELOCUTION OF THE STAGE.** Origin of the Drama—Importance in the estimation of the Ancients—Influence on National Taste, and Moral Character. Object, and Characteristics—False Dogmas of Criticism—the Drama not a Deception, but a living Picture—Its Elocution should follow Nature—General defects—the Snip-Snap, or Hibernian Style—the Cæsural—the Rant—the Whine—the elaborate, or emphatic Style—Mouthing. Of impressiveness, and genuine Passion—of Fluency, and Facility. Of the inarticulate language of Nature. Of Scenic Decorums—anecdotes—Of Soliloquy—Characteristic Elocution—Tones of Age—of Youth—of Condition, and Character. On the Harmony of Feature, Voice, and Action.

**PART III. READINGS AND RECITALS,** illustrating some of the varieties of Characteristic Humour, and Characteristic Pathos, &c.

## LECTURE VIII.

**PART I. DIDACTIC DISCOURSE.** *Barbarisms resumed.* Confounding the Vowels—Curtailling the Diphthongs—Elision of successive Vowels—(of the word Dictionary.) Barbarisms of combination, particularly in the reading of verse—Elision, or Syncope of the Vowel—of the structure of English Verse—Syllabic feet—Musical Bars—Demonstrations from Dryden, Pope, Milton, Gray, &c. Appeal to Spontaneous Elocution—to conversational Delivery—Unity and simplicity of the laws of English Elocution.

**PART II. CRITICAL EXAMINATION OF THE ELOCUTION OF THE PULPIT.** Objects—Genuine Characteristics—unlimited Scope for sublime, and pathetic Elocution—clerical accomplishments. Attention to these among continental preachers. Saurin, &c. Proverbial Defects of the English pulpit—Exceptions, recent and cotemporary. Objections to more animated system—Source of these. Causes of general Inanity. Moral Science only to be rendered useful by popular Cultivation.

**PART III. ILLUSTRATIONS** of various Species of Clerical Elocution—of sacred Reading—prophetical—historical—of moral and preceptive Elocution, or Sermon—of Prayer, and devotional Enthusiasm—Concluding Exhortation to the rational, and moral Instructors of Mankind.

## LECTURE IX.

**PART I. DIDACTIC DISCOURSE.** *Of Accent, and Emphasis.* Definition of Accent—Varieties—acute, and continuous—heavy, and light—ascertainable by graphic signs—How far Accent has yet been

ascertained by Lexicographers. Of false Accents in Poetry—Modern Affectations—Numbers of Dryden, and Milton. Emphasis defined—Importance—Confusion, and absurdity from misapplication—theatrical, and other instances—Varieties of Emphasis—laws—their application dependant, in a considerable degree, upon Taste, and Perception—Attention to the expressions of spontaneous emotion.

**PART II. CRITICAL EXAMINATION, of the Elocution of the Bar.** Objects—Characteristics—Requisites—Opportunities, and Inducements—Rise, and Progress of Forensic Eloquence in England—lord Mansfield—lord Ashburton—recent, and living instances—Comparison of the Ancient Forum, and the Modern Bar—General Defects of the latter—Causes—Awkwardness of modern Accommodations—Of the Ancient Rostrum—Of the Toga, or Robe—Of the different Characters of Senatorial, and Forensic Eloquence—The same Person seldom excels in both—Not applicable to the Ancients—Example of Cicero. Of the Studies, and Accomplishments of the Forensic Orator.

**PART III. ILLUSTRATIONS** of various Species of Forensic Eloquence, and the Elocution applicable to each.

## LECTURE X.

**PART I. DIDACTIC DISCOURSE. Of Vocal Punctuation.** Mistaken system of grammarians. Practical absurdity of the rules of numeric pause. Punctuation a part of Accent—marked by the Ancients with Accents, instead of Points—demonstration of the application of this principle to english points—paucity of these one of the defects of our graphic language—Connection with numerous harmony—with the elucidation of the sense—Unity of these in all good composition, whether verse, or prose—Erroneous maxim of Mr. T. Sheridan—false system of Punctuation—Consequences.

**PART II. ORATORICAL DISSERTATION. On Senatorial and Popular Elocution.** Correct, and impressive Elocution an indispensable accomplishment of the Senator—Importance to his country—Advantage, and honour to himself—late Lord Chatham—Oratory is power—Instances, ancient, and modern—Characteristics of Senatorial Elocution—Argument—Deliberation—Declamation—Comparison of the Ciceronian and Demosthenian styles.

**PART III. ILLUSTRATIONS.** Readings, and Recitals—Argumentative—Deliberative—Declamatory.

## LECTURE XI.

**PART I. RECAPITULATION OF THE DIDACTIC MATTER.** Application to all the various species of Elocution—to Prose, Rhyme, Blank Verse, Lyrics, &c.—Examples, from Goldsmith, Pope, Dryden, Gray, Young, and Milton—Exposition of several different modes of murdering the English Poets—the sing-song style—the scanning, or pedantic—the popular, or Bellman's—the official, or gabbling—the drawling, or School Boy's style.

**PART II. READINGS, AND RECITALS**—with Criticisms on the respective Authors.

**PART III. ORATION**—on the Advantages of Elocution as a Social Accomplishment, & its connection with the relative duties of polished life. Appeal to the Ladies—as Wives (the Bosom Slave—the

Intellectual Partner)—as Mothers (the notable—the pickling and preserving—the fashionable, or dissipated—the Intellectual Mother.) The duties of individuals dependant on their stations in life—on the state of Society—Penelope at her Loom—Lucretia among her Virgins—Cornelia and her Children. Application to the present state of Society in England; and particularly to the circles of Commercial Opulence.

## LECTURE XII.

*On the finishing Graces, and higher Accomplishments of Elocution.*

**PART I. OF PHYSIOGNOMICAL EXPRESSION, or Play of the Features**—The Countenance should correspond with the Tones—should communicate the Passions of the Orator—An inexpressive Countenance an Argument of Vacancy of Mind—of Coldness, and Insincerity. Fashionable Insipidity—Superior Charm and Dignity of Expression, and Animation—illustrated by Reference to the various Traits of Female Beauty—fascination of Countenances not regularly handsome. Address to the Ladies; with a Digression on Intellectual Attractions—Eloquence of the Eye—No genuine Beauty that is not illuminated by Sentiment, and Feeling—Illustrations.

**PART II. OF ACTION.** Importance—Language of Passion, and Fancy—Power of mere Gesticulation—Pathos of inarticulate Music—Union of these with Verbal language. Of the Harmony of Feature, Voice, and Action. Gesticulation, a natural Accompaniment of Eloquence—instanced in the Oratory of barbarous nations—in the Deportment of all Persons when strongly excited—Opinions, and Practice of the Ancients—Demosthenes—Hyperides—Cicero. Instances of its Effects from personal Observation—Degeneracy of modern Eloquence from Defect of this. Habitual Restraint a chief Cause of graceless, and extravagant Action. Illustrations, and Critique of the Action of the principal Orators of the present Day.

**PART III. REQUISITES FOR ORATORICAL EXCELLENCE.** Intellectual qualifications—General Science—Knowledge of human nature—Perception—Discrimination—Taste—Feeling. Powers of Demonstration—Impressive Dignity—Energy—Empassioned modulation—Enthusiasm. Concluding exhortation to the reciprocal Culture of the Understanding, the Organs, and the Heart.

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## NARRATIVE ELOCUTION.

HISTORICAL NARRATIVE—*Edwin of Northumbria*—HUME.

ADELFRID, king of Bernicia, having married Acca, the daughter of Ælla, king of Deiri, and expell'd her infant brother Edwin, had united all the counties north of Humber into one monarchy, and acquir'd a great ascendant in the heptarchy. He, also, spread the terror of the Saxon arms to the neighbouring people; and, by his victories over the Scots and Picts, as well as Welsh, extended, on all sides, the bounds of his dominions. "Having laid siege to Chester, the Britons march'd out, with all their forces, to engage him; and they were attended by a body of 1250 monks, from the monastery of Bangor, who stood at a small distance from the field of battle, in order to encourage the combatants, by their presence and exhortations. Adelfrid, enquiring the purpose of this unusual appearance, was told, that these priests had come to pray against him: *Then are they as much our enemies*, said he, *as those who intend to fight against us*: And he immediately sent a detachment, who fell upon them, and did such execution, that only fifty escap'd with their lives. The Britons, astonish'd at this event, receiv'd a total defeat: Chester was oblig'd to surrender: And Adelfrid, pursuing his victory, made himself master of Bangor, and entirely demolish'd the monastery; a building so extensive, that there was a mile's distance from one gate of it to another; and it contain'd two thousand one hundred monks, who are said to have been there maintain'd by their own labour."

Notwithstanding Adelfrid's success in war, he liv'd in inquietude on account of young Edwin, whom he had unjustly dispossess'd of the crown of Deiri. This prince, now grown to man's estate, wander'd from place to place, in continual danger from the attempts of Adelfrid; and receiv'd, at last, protection in the court of Redwald, king of the East-Angles; where his engaging and gallant deportment procur'd him general esteem and affection. Redwald, however, was strongly solicited by the king of Northumberland to kill or deliver up his guest: Rich presents

were promis'd him, if he would comply; and war denounc'd against him, in case of his refusal. After rejecting several messages of this kind, his generosity began to yield to motives of interest: and he retain'd the last ambassador, till he should come to a resolution, in a case of such importance. Edwin inform'd of his friend's perplexity, was yet determin'd, at all hazards, to remain in East Anglia; and thought, if the protection of that court fail'd him, it was\* better to die than prolong a life so much expos'd to the persecutions of his powerful rival. This confidence in Redwald's honour and friendship, with his other accomplishments, engag'd the Queen on his side; and she effectually represented to her husband the infamy of delivering up to certain destruction their royal guest, who had fled to them for protection against his cruel and jealous enemies. Redwald, embracing more generous resolutions, thought it safest to prevent Adelfrid, before that prince was aware of his intention; and to attack him, while he was yet unprepar'd for defence. He march'd suddenly, with an army, into the kingdom of Northumberland, and fought a battle with Adelfrid; in which that monarch was defeated and kill'd, after revenging himself by the death of Regner, son of Redwald. His own sons, Eanfrid, Oswald, and Osway, yet infants, were carried into Scotland; and Edwin obtain'd possession of the crown of Northumberland.

Edwin was the greatest prince of the Heptarchy, in that age; and distinguish'd himself, both by his influence over the kingdoms, and by the strict execution of justice in his own dominions. He reclaim'd his subjects from the licentious life to which they had been accusom'd; and it was a common saying, that, during his reign, a woman or child might openly carry, every where, a purse of gold, without any danger of violence or robbery.

\* Suppositious case "were" or "would be:"—*was* belongs only to the past. Instances of such inaccuracy, are not uncommon in this unrival'd, but careless writer.

§||§ In this specimen the mute *e* is supplied by the apostrophe; and it is submitted to public consideration, whether such accommodation of the typography to the pronunciation might not be worthy of general adoption.

## ORATORICAL NARRATION.

### THE MASSACRE OF BANGOR :

FROM THE HOPE OF ALBION :

(*See Poems in Retirement—Thelwall.*)

'Mid these cabals not idle are the twain,  
Or of their charge unheedful. Thro' the night,  
While, with the social chiefs, wassail and meed  
They quaff, in gay carousals, Hermanric  
Probes every heart : as pride or interest sways,  
Mirth, or the genial rite, or thirst of fame,  
Or enmity and deep corroding hate  
Against the race of Cambria, he enflames  
Their several passions : here the costly gift  
Timely presents ; some martial trophy there ;  
And there the spacious bowl. Less sordid, these  
Are won by shews of friendship—cordial words,  
The statesman's cheapest bribes. Some well-tim'd praise ;  
Quaint tales or jests convivial some allure—  
A jocund band ; while to another group  
Of martial deeds he vaunts,

“ Of Bangor's fight,

“ Where Adelfrid o'er slaughter'd thousands strode,  
“ Humbling the Cambrian crest ; while, cowering, fled  
“ Brochmael, thy prince, O, Powys ! to their fate  
“ Leaving the tonsur'd crew ; twelve hundred priests,  
“ Crosier'd and cowl'd ; who, with their impious rites  
“ And chaunted incantations, hope to fray  
“ The sons of Woden. To the insulted god,  
“ An acceptable offering, these our king  
“ Bravely devotes ; then, on the buckler'd host  
“ Springs, like the brindled wolf, who, having flesh'd  
“ His warrior tusks with blood, and thinn'd the fold,  
“ Next on the herdsman turns, that round him throng,  
“ Intent with missile weapons to repel  
“ The bold invader : these, with conquering rage,

" Fiercely he tears ; their sylvan war defies,  
 " And chaces to their huts ; well pleas'd to find  
 " Inglorious safety. So the hero rag'd :  
 " So to their woods and mountains chac'd the tribes  
 " Of Cambria's boastful warriors. Dee's broad waves  
 " Ran purple to the sea ; proud Bangor flam'd ;  
 " And Legan-Cester, trembling to its base,  
 " Confess'd the Saxon power. Nor scap'd the chiefs ;  
 " But, by the outstretch'd sax mow'd down, or crush'd  
 " Beneath the pond'rous mace, groaning they fell,—  
 " In conflict and in flight, a royal carnage !  
 " First bled Gwendellau, fierce Caradoc next,  
 " Madoc and Modred, strong Derwyddon, Ludd,  
 " Merion and Mathraval : Rhiwallon next,  
 " Renown'd for brutal rage ; and Howel's son,  
 " Proud Cunvan ; swift Ardiffrid then we slew,  
 " O'erta'en in flight ; and, making fruitless stand,  
 " Cadwallader, and Rhun, and Ruthfedel ;  
 " And stern Cadoffin, tall Usgathrog, Mawr,  
 " Enion and Cadiffor—Arglooddi all,  
 " Fam'd in their clans, and Bards, whose epic songs  
 " Inflamm'd the martial ardour. Cadvan's self—  
 " (Your Edwin's patron !) who, with all his hosts,  
 " Flush'd with predicted conquest, from the north  
 " Came foaming, (like the torrents from their heights,  
 " Swoln by autumnal rains—an upland sea !)  
 " Stood all aghast ; and, doubting Merlin's faith,  
 " For his own Snowdon trembled, and retir'd."

## THE PASSIONS, AN ODE.

*FEW productions of Genius are to be found, in the English Language, the recital of which is better calculated for that exercise and preparation of the Organs indispensable to the higher graces of Oratorical expression, than the following ODE of COLLINS.*

*In poetical description, it is what "ALEXANDER'S FEAST" is in point of poetical sentiment; and the two productions stand each unequalled in its respective excellences:—and each of them will be found to afford ample field for the powers of expressive pathos, and diversified intonation. In a literary point of view, perhaps, an interesting parallel might be drawn between them; and, if impartial criticism must award the palm of superior excellence to the muse of Dryden—yet (tho the subject of composition be the same, and the high ground of acknowledged excellence was already attained, by the preceding writer, when Collins commenced his career) the comparison would demonstrate the indisputable claim of the bard of Arun, to the reputation, not of an imitator, but of a powerful rival.*

*In an Elocutionary point of view, the Passions of Collins will, perhaps, be admitted to be even more difficult of delivery than the Alexander's Feast;—to demand an equal facility of discriminative perception, and a superior range of expressive power: and it must be acknowledged that the difficulty is, in some measure, increased by the comparative inanity of the concluding stanza. Both, however, are replete with those transitions, and characteristics of energetic passion, with which the higher species of Oratory delights to deal: and both ought, therefore, to be diligently studied, and frequently recited, by the young pupil who is preparing himself for the bolder career of Oratorical Fame.*

WHEN Music, heavenly Maid! was young,  
While yet, in early Greece, she sung,  
The Passions oft, to hear her shell,  
Throng'd around her magic cell;  
Exulting—trembling—raging—fainting,—  
Possess'd beyond the Muse's painting:

By turns, they felt the glowing mind  
 Disturb'd—delighted—rais'd—refin'd ;  
 Till once, 'tis said, (when all were fir'd,  
 Fill'd with fury—rapt—inspir'd) 10  
 From the supporting myrtles round,  
 They snatch'd her instruments of sound ;  
 And (as they oft had heard, apart,  
 Sweet lessons of her forceful art)  
 Each, for Madness rul'd the hour, 15  
 Would prove his own expressive pow'r.

First Fear his hand, its skill to try,  
 Amid the chords bewilder'd laid,  
 And back recoil'd—he knew not why—  
 Even at the sound himself had made. 20

Next Anger rush'd, his eyes on fire,  
 In lightnings, own'd his secret stings ;  
 In one rude clash, he *struck* the lyre,  
 And swept, with hurried hand, the strings.

With woeful measures, wan Despair— 25  
 Low, fullen sounds his grief beguil'd ;  
 A solemn, strange, and mingled air !  
 'Twas sad by fits—by starts, 'twas wild.

But thou, O Hope! with eyes so fair,  
 What was thy delighted measure?— 30  
 Still it whisper'd promis'd pleasure,  
 And bade the lovely scenes at distance hail!—  
 Still would her touch the strain prolong ;  
 And, from the rocks, the woods, the vale,  
 She call'd on Echo, still, thro' all the song ; 35  
 And where her sweetest theme she chose,  
 A soft, responsive voice was heard at every close ;  
 And Hope enchanted smil'd, and wav'd her golden hair.

And longer had she sung—but, with a frown,  
 Revenge impatient rose : 40  
 He threw his blood-stain'd sword, in thunder, down,  
 And, with a withering look,  
 The war-denouncing trumpet took,  
 And blew a blast so loud and dread—  
 Were ne'er prophetic sounds so full of woe! 45

And, ever and anon, he beat  
 The doubling drum, with furious heat ; —  
 —And tho, sometimes, each dreary pause between,  
 Dejected Pity, at his side,  
 Her soul subduing voice apply'd, 50  
 Yet still he kept his wild, unalter'd mein,  
 While each strain'd ball of fight seem'd bursting from  
 his head.

Thy numbers, Jealousy ! to nought were fix'd ;  
 Sad proof of thy distressful state ! —  
 Of differing themes the veering song was mix'd ; — 55  
 And now it courted Love ; — now, raving, call'd on Hate.

With eyes up-rais'd, as one inspir'd,  
 Pale Melancholy sat retir'd,  
 And, from her wild sequester'd seat,  
 In notes by distance made more sweet, 60  
 Pour'd thro' the mellow horn her pensive soul ;  
 And, dashing, soft, from rocks around,  
 Bubbling runnels join'd the sound.  
 Thro' glades and glooms the mingled measure stole ;  
 Or o'er some haunted stream, with fond delay, 65  
 —(Round a holy calm diffusing,  
 Love of peace, and lonely musing,)  
 In hollow murmurs dy'd away.

But O ! how alter'd was its sprightlier tone !  
 When Cheerfulness, a nymph of healthiest hue, 70  
 —(Her bow across her shoulder flung,  
 Her buskins gemm'd with morning dew,)  
 Blew an inspiring air, that dale and thicket rung —  
 The hunter's call, to Faun and Dryad known :  
 The oak-crown'd sisters, and their chaste-ey'd queen,  
 Satyrs, and Sylvan boys were seen 76  
 Peeping from forth their alleys green ;  
 Brown Exercise rejoic'd to hear,  
 And Sport leapt up, and seiz'd his beechen spear.

Last came Joy's ecstatic trial ; 80  
 He, with viny crown advancing,  
 First to the lively pipe his hand address'd ;  
 But soon he saw the brisk-awakening viol,  
 Whose sweet, entrancing voice he lov'd the best.  
 They would have thought who heard the strain, 85

They saw, in Tempe's vale, her native maids,  
 Amidst the festal sounding shades,  
 To some unweary'd minstrel dancing :  
 While, as his flying fingers kiss'd the strings,  
 Love fram'd with Mirth a gay fantastic round ; 90  
 Loose were her tresses seen, her zone unbound ;  
 And he, amidst his frolic play,  
 As if he would the charming air repay,  
 Shook thousand odours from his dewy wings.

O Music ! sphere-descended maid ! 95  
 Friend of Pleasure, Wisdom's aid,  
 Why, Goddess ! why, to us deny'd,  
 Lay'st thou thy ancient lyre aside ?

As, in that lov'd Athenian bower,  
 You learn'd an all-commanding power, 100  
 Thy mimic soul, O Nymph endear'd !  
 Can well recal what then it heard.

Where is thy native, simple heart,  
 Devote to virtue, fancy, art ?  
 Arise, as in that elder time, 105  
 Warm, energetic, chaste, sublime !

Thy wonders, in that god-like age,  
 Fill thy recording sister's page.  
 'Tis said, and I believe the tale,

Thy humblest reed could more prevail, 110  
 Had more of strength, diviner rage,  
 Than all that charms this laggard age ;  
 Even all at once together found—

Cæcilia's mingled world of sound.  
 O bid our vain endeavours cease ;  
 Revive the just designs of Greece ; 115  
 Return, in all thy simple state ;

Confirm the tales her son's relate ! 118



## JOHN GILPIN'S JOURNEY.

COWPER.

JOHN GILPIN was a citizen  
Of credit and renown ;  
A train-band captain, eke, was he  
Of famous London town.

John Gilpin's spouse said to her dear—  
“ Tho' wedded we have been  
“ These twice ten tedious years, yet we  
“ No holiday have feen.  
“ To-morrow is our wedding-day ;  
“ And we will then repair  
“ Unto the Bell at Edmonton,  
“ All in a chaise and pair.  
“ My sister, and my sister's child,  
“ Myself and children three  
“ Will fill the chaise ; so you must ride  
“ On horseback after we.”

He soon replied, “ I do admire  
“ Of woman-kind but one,—  
“ And you are she, my dearest dear!  
“ Therefore it shall be done.  
“ I am a linen-draper bold,  
“ As all the world doth know ;  
“ And my good friend the callender  
“ Will lend his horse to go.”

Quoth Mistress Gilpin, “ That's well said ;  
“ And, for that wine is dear,  
“ We will be furnish'd with our own—  
“ Which is both bright and clear.”

John Gilpin kiss'd his loving wife ;  
O'erjoy'd was he to find  
That, tho' on pleasure she was bent,  
She had a frugal mind.

The morning came—the chaise was brought ;  
But, yet, was not allow'd  
To drive up to the door ; left all  
Should say that she was proud.

So three doors off the chaise was stay'd,  
Where they did all get in ;  
Six precious souls—and all agog  
To dash through thick and thin.

Smack went the whip ! round went the wheels !  
Were never folk so glad ;—  
The stones did rattle, underneath,  
As if Cheapside were mad.

John Gilpin, at his horse's side,  
Seiz'd fast the flowing mane,  
And up he got, in haste to ride,—  
But soon came down again.

For saddle-tree scarce reached he,  
His journey to begin,  
When, turning round his head, he saw  
Three customers come in.

So down he came ; for loss of time,  
Altho' it griev'd him sore,  
Yet loss of pence full well he knew  
Would trouble him much more.

'Twas long before the customers  
Were suited to their mind,  
When Betty, screaming, came down stairs,—  
“ The wine is left behind ! ”

“ Good lack !” quoth he—“ yet bring it me,—  
“ My leathern belt likewise,  
“ In which I bear my trusty sword  
“ When I do exercise.”

Now Mistrefs Gilpin, careful soul !  
Had two stone bottles found,  
To hold the liquor that she lov'd,  
And keep it safe and sound.

Each bottle had a curling ear,  
Through which the belt he drew,  
And hung a bottle on each side,  
To make his balance true ;

Then over all, that he might be  
Equipp'd from top to toe,  
His long red cloak, well brush'd and neat,  
He manfully did throw.

Now see him mounted, once again,  
Upon his nimble steed,  
Full slowly pacing o'er the stones,  
With caution and good heed.

But finding soon a smoother road  
Beneath his well-shod feet,  
The snorting beast began to trot—  
Which gall'd him in his seat.

“ So, fair and softly !” John he cried—  
But John he cried in vain ;  
That trot became a gallop soon,  
In spite of curb and rein.

So stooping down, as needs he must  
Who cannot sit upright,  
He grasp'd the mane with both his hands  
And, eke, with all his might.

His horse, who never in that sort  
Had handled been before,  
What thing upon his back had got  
Did wonder more and more.

Away went Gilpin, neck or nought,  
Away went hat and wig;  
He little dreamt, when he set out,  
Of running such a rig.

The wind did blow, the cloak did fly,  
Like streamer long and gay,  
Till loop and button failing both,  
At last it flew away.

Then might all people well discern  
The bottles he had slung ;—  
A bottle swinging at each side,  
As hath been said, or sung.

The dogs did bark—the children scream'd—  
Up flew the windows all ;  
And every soul cried out, “ Well done ! ”  
As loud as he could bawl.

Away went Gilpin—who but he ?  
His fame soon spread around—  
“ He carries weight ! ” — “ He rides a race ! ”  
“ Tis for a thousand pound ! ”

And still, as fast as he drew near,  
'Twas wonderful to view  
How, in a trice, the turnpike men  
Their gates wide open threw.

And now, as he went bowing down  
His reeking head full low,  
The bottles twain behind his back  
Were shatter'd at a blow.

Down ran the wine into the road,  
    (Most piteous to be seen!)  
Which made his horse's flanks to smoke  
    As they had basted been.

But, still, he seem'd to carry weight,  
    With leathern girdle brac'd;  
For all might see the bottle necks  
    Still dangling at his waist.

Thus all through merry Islington  
    These gambols he did play,  
And till he came unto the Wash  
    Of Edmonton so gay.

And, there, he threw the wash about,  
    On both sides of the way,  
Just like unto a trundling mop,  
    Or a wild goose at play.

At Edmonton his loving wife,  
    From balcony, espied  
Her tender husband, wondering much  
    To see how he did ride.

“ Stop, stop, John Gilpin ! here's the house ”—  
    They all at once did cry ;  
“ The dinner waits ; and we are tir'd : ”  
    Said Gilpin—“ So am I.”

But yet his horse was not a whit  
    Inclin'd to tarry there ;—  
For why ? his owner had a house  
    Full ten miles off, at Ware.

So, like an arrow, swift he flew,  
    Shot by an archer strong ;  
So did he fly—which brings me to  
    The middle of my song.

Away went Gilpin, out of breath,  
And sore against his will,  
Till at his friend's, the callender's  
His horse at last stood still.

The callender, amaz'd to see  
His neighbour in such trim,  
Laid down his pipe, flew to the gate,  
And thus accosted him :

“ What news ? what news ? your tidings tell ;  
“ Tell me you must and shall—  
“ Say why bare-headed you are come,—  
“ Or why you come at all ? ”

Now Gilpin had a pleasant wit,  
And lov'd a timely joke ;  
And thus, unto the callender,  
In merry guise he spoke :

“ I came because your horse would come ;  
“ And, if I well forebode,  
“ My hat and wig will soon be here,—  
“ They are upon the road. ”

The callender, right glad to find  
His friend in merry pin,  
Return'd him not a single word,  
But to the house went in ;

Whence strait he came with hat and wig ;—  
A wig that flow'd behind,—  
A hat not much the worse for wear ;—  
Each comely in its kind.

He held them up, and in his turn,  
Thus show'd his ready wit,  
“ My head is twice as big as your's,  
“ They, therefore, needs must fit.

“ But let me scrape the dirt away  
“ That hangs upon your face ;  
“ And stop and eat, for well you may  
“ Be in a hungry case. ”

Said John, " It is my wedding-day,  
" And all the world would stare,  
" If wife should dine at Edmonton,  
" And I should dine at Ware."

So, turning to his horse, he said,  
" I am in haste to dine :  
" 'Twas for your pleasure you came here,  
" You shall go back for mine."

Ah luckless speech, and bootless boast!  
For which he paid full dear;  
For, while he spake, a braying ass  
Did sing most loud and clear;

Whereat his horse did snort, as he  
Had heard a lion roar,  
And gallop'd off, with all his might,  
As he had done before.

Away went Gilpin, and away  
Went Gilpin's hat and wig!  
He lost them sooner than at first,  
For why?—they were too big.

Now Mistrefs Gilpin, when she saw  
Her husband posting down  
Into the country, far away,  
She pull'd out half a crown;

And thus unto the youth she said  
That drove them to the Bell,  
" This shall be your's when you bring back  
" My husband safe and well."

The youth did ride, and soon did meet  
John coming back amain;  
Whom, in a trice, he tried to stop,  
By catching at his rein;

But not performing what he meant,  
And gladly would have done,  
The frightened steed he frightened more,  
And made him faster run.

Away went Gilpin, and away  
Went post-boy at his heels;—  
The post-boy's horse right glad to miss  
The lumb'ring of the wheels.

Six gentlemen upon the road  
Thus seeing Gilpin fly,  
With post-boy scamp'ring in the rear,  
They rais'd the hue and cry :

“ Stop thief! Stop thief!—A highwayman!”  
Not one of them was mute;  
And all and each that pass'd that way  
Did join in the pursuit.

And now the turnpike-gates again  
Flew open in short space;  
The toll-men thinking, as before,  
That Gilpin rode a race.

And so he did, and won it too!  
For he got first to town;  
Nor stopp'd, till where he first got up  
He did again get down.

Now let us sing, Long live the king,  
And Gilpin, long live he;  
And when he next doth ride abroad,  
May I be there to see!







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